



(78)

THE HISTORY OF THE
CITY OF BOSTON
FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
BY NATHANIEL BENTLEY

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A

CATALOGUE

OF THAT

SUPERLATIVELY CAPITAL ASSEMBLAGE

OF

Valuable Pictures,

FORMED FROM

THE SALES OF THE SEVERAL CELEBRATED COLLECTIONS

OF

M. De CALONNE, Baron NAGEL, and Sir JOSHUA REYNOLDS,

TOGETHER WITH

OTHER CAPITAL PICTURES OF THE FIRST CLASS.





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FORMING TOGETHER

An Assemblage, superior to any Collection that has ever been offered to Public Attention in this
or any other Country, comprising the inestimable Works of the most-admired Masters,

WHICH WILL BE

SOLD BY PRIVATE CONTRACT,
AT MR. BRYAN'S GALLERY, IN SAVILE ROW,
ON MONDAY THE 27th DAY OF APRIL, 1795, AND FOLLOWING DAYS.

TO BE PUBLICLY VIEWED FROM ELEVEN O'CLOCK TILL FIVE.

ADMITTANCE TWO SHILLINGS AND SIXPENCE.

London:

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CONFIDENTIAL

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CONDITIONS OF SALE.

- I. **T**HIS truly superb Collection of Pictures being intended, as well to gratify the curiosity of the amateurs of the fine arts, by a temporary exhibition of them, as for the purpose of sale by private contract, the purchasers cannot have their pictures delivered till early in June, when the exhibition will close.
- II. The buyer must deposit twenty per Cent. on the purchase money, and pay the remainder on the delivery.
- III. The pictures to be removed at the expence of the purchaser, who must be present, or send a written order for that purpose.
- IV. It is presumed this collection consists of none but pure and original pictures; but on that the purchaser must be left to decide from his own judgement, or that of whomsoever he may choose to consult.



A

CATALOGUE.

No. Master.

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|----|----------------------|-----|------------------------------------------------------------------------------------------------------------------------------------|
| 1 | <i>Cuyp</i> | - - | A Landscape and Cattle. |
| 2 | <i>Vandyke</i> | - | Portrait of the Duke of Orleans. |
| 3 | <i>Dietricy</i> | - - | Nymphs bathing, in a beautiful landscape. |
| 4 | <i>Lingelback</i> | - | An Italian Market. |
| 5 | <i>Huchtenburg</i> | - | A Cavalcade. |
| 6 | <i>Dietricy</i> | - | Nymphs bathing, companion to No. 3. |
| 7 | <i>Hobbima</i> | - - | Landscape, with Figures and Cattle. |
| 8 | <i>S. Ricci</i> | - | The Judgement of Midas. |
| 9 | <i>W. Vandevelde</i> | - | A Calm ; a beautiful cabinet picture. |
| 10 | <i>Bergem</i> | - | A Landscape, with Figures and Cattle—a grand and picturesque scene, one of the most capital pictures known of this admired artist. |

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- | No. | Master. | |
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| 11 | <i>Morillio</i> | - - The Assumption of the Virgin—a beautiful cabinet picture. |
| 12 | <i>Le Sueur</i> | - - Esther before Ahasuerus. This painter is justly named the Raphael of France; his design is chaste and correct, and he has enriched the subject with some of the noblest specimens of Roman architecture. |
| 13 | <i>Rubens</i> | - - A sketch for the large picture in the cathedral of Ghendt. |
| 14 | <i>A. Vandewelde</i> | - A Halt of Travellers. |
| 15 | <i>Schalken</i> | - - A Girl eating Soup—a candlelight of a very striking effect. |
| 16 | <i>Berchem</i> | - A Moonlight, one of the Four Times of the Day (engraved) in his best manner. |
| 17 | <i>J. Van Eyck, or
John of Bruges,
the Inventor of
Oil Painting in
1410</i> | - - The Portrait of a Bishop kneeling before the Saviour bearing his Cross. This valuable curiosity is not only interesting as one of the first pictures in oil, but admirable as a beautiful painting, and is still in the most perfect preservation, and, except the picture at Chifwick, in the Duke of Devonshire's collection, perhaps there is not another in England of this scarce master. |
| 18 | <i>Ruyfdael</i> | - A Landscape, with a Quarry—a picturesque scene, one of his most finished pictures. |
| 19 | <i>E. Quellin</i> | - The Triumph of Galatea. |
| 20 | <i>Hobbima</i> | - A Landscape, with a Watermill—one of the clearest and most beautiful pictures of this admired master. |
| 21 | <i>Bakhuysen</i> | - A Sea Piece—view near Helvoet. |
| 22 | <i>Ruyfdael</i> | - A Landscape—a charming scene from nature. |
| 23 | <i>Berchem</i> | - - Ditto, Evening, a Woman milking a Goat (engraved by Vischer.) |
| 24 | <i>J. Van Hoek</i> | The Holy Family, with St. Elizabeth and St. John. This painter was named the Little Rubens, from the striking resemblance in his small pictures to those of that great master, of whom he was one of the most distinguished scholars. |
| 25 | <i>Wynants</i> | - - A very high-finished Landscape, with Figures and Cattle, by A. Vandewelde. |
| 26 | <i>W. Vandewelde</i> | A Ship on Fire. |
| 27 | <i>F. Mola</i> | - - The Magdalen, with a Choir of Angels—very fine. |
| 28 | <i>Rembrandt</i> | - His own Portrait. |

- | No. | Master. | |
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| 29 | <i>Rembrant</i> | - The Portrait of his Mother—its companion. |
| 30 | <i>Vandyke</i> | - The Portrait of Henrietta, Queen of Charles the First.—
It is impossible to surpass this charming head; in clearness and delicacy of carnation it equals the most beautiful nature, and ranks Vandyke deservedly the first painter of portrait. |
| 31 | <i>Cuyp</i> | - - View of a Town in Holland, with Cattle and Figures. |
| 32 | <i>Metzu</i> | - - The Cocker's Shop. This inimitable artist has, in this picture, deviated from his usual manner, and has treated a scene of ordinary life with a truth and simplicity that must charm every beholder. |
| 33 | <i>Cuyp</i> | - - A Landscape and Cattle—in the style of Berchem. |
| 34 | <i>Berchem</i> | - A Warm Landscape, with Figures and Cattle. |
| 35 | <i>Vandyke</i> | - - The Saviour on the Cross—a finished design for the large picture at Ghent. The correct drawing of this fine figure, and the grandeur of the surrounding scene, produce an effect awful and impressive; it is one of the finest pictures of this great master. |
| 36 | <i>A. Vandewelde</i> | A Landscape, with Figures and Cattle—in the best style of this admired artist. |
| 37 | <i>Polemburg</i> | - Angels supporting the Portrait of St. Catharine—a very high-finished cabinet picture. |
| 38 | <i>Rubens</i> | - - A whole-length Portrait of a Canon of the Metropolitan Church of Cologne, painted in Rubens' finest manner—very capital. |
| 39 | <i>Ditto</i> | - - Ditto—its companion, of equal merit. |
| 40 | <i>Dietricy</i> | - - The Ratcatcher—this Chef d'Œuvre of Dietricy was painted for the Duke of Aremberg, who paid him 6000 German florins for it, about £750; it is unquestionably the most capital and the most pleasing picture known of him, and is equal to the finest works of G. Dow, or Ostade. |

*The following Pictures, to No. 55, are from the Collection
of SIR JOSHUA REYNOLDS.*

No.	Master.	
41	<i>Lievens</i>	- - The Head of an Ancient Bard.
42	<i>L. Giordano</i>	- The Nativity—a pastichio, in the manner of Bassan, very fine
43	<i>Guerchino</i>	- Joseph and Potiphar's Wife—a grand and astonishing effort of art; the figures are displayed in the most masterly manner, producing a surprising effect; one of his most capital pictures.
44	<i>Watteau</i>	- A pair, a Masquerade and a Musical Conversation—very beautifully painted.
45	<i>Titian</i>	- - A Landscape, with Nymphs bathing—one of the finest specimens of the richness of the Venetian colouring; a very capital picture.
46	<i>Swanevelt</i>	- A Landscape, Cattle and Figures, equal to Claude
47	<i>J. de Mabeuse</i>	The Portrait of the Painter, very highly finished; a very curious specimen of the early painting in oil.
48	<i>Titian</i>	- - Europa—the sketch for the large picture in the Orleans' Collection.
49	<i>D. Feti</i>	- The Rich Man and Lazarus.
50	<i>Titian</i>	- - The Entombing of Christ. In this sublime picture the solemnity of the subject is treated in an awful and impressive manner; in composition it is not inferior to the finest productions of Carrache, and unites the magic colouring of this great founder of the Venetian School; one of his most capital works.
51	<i>S. Bourdon</i>	- Herod's Cruelty—a very capital picture; it is impossible to behold the various incidents of horror without feeling the most compassionate emotions; equal to Poussin.
52	<i>Jordaens</i>	- Paul and Barnabas at Lystra—a grand composition, equal in colouring to the best works of Rubens.

- | No. | Master. | |
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| 53 | <i>N. Poussin</i> | - A Pastoral Landscape, with a Shepherd playing to a Nymph listening. The classical mind of this great artist has evidently had in view the beauties of Virgil in treating this Sylvan scene. |
| 54 | <i>Ditto</i> | - - The companion, equally fine. |
| 55 | <i>Titian</i> | - - Venus and Cupid. Titian has treated his favourite subject in this picture with unusual success; the design is extremely correct, and the expression of the heads most beautiful: it is undoubtedly one of the finest pictures known of him. |

The following Pictures, to No. 137, are from the superb Collection of M. DE CALONNE, and (with a very few exceptions) formed the most valuable Part of it.

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| 56 | <i>Old Palma</i> | - The Entombing of Christ—a very capital work, equal in colouring to Titian, and much in his manner. |
| 57 | <i>Velasquez</i> | - His own Portrait, with a Child—a very spirited picture. The works of this master are extremely scarce. |
| 58 | <i>Guido</i> | - - Christ crowned with Thorns. |
| 59 | <i>Rembrandt</i> | - St. John Preaching in the Wilderness—a picture of the most striking effect, very fine. |
| 60 | <i>Van Tol</i> | - - The Dutch Schoolmaster—a finished cabinet picture, equal to G. Dow, of whom he was a scholar. |
| 61 | <i>S. Ferrata</i> | - The Head of the Madona, very beautiful, equal in expression to Guido. |
| 62 | <i>Guido</i> | - - Salvator Mundi—a valuable cabinet picture, formerly in the collection of Dr. Chauncey. |
| 63 | <i>Porbus</i> | - A very fine portrait of a Person of Distinction, very capital. |

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| 64 | <i>Swanevelde</i> | - A grand Italian Landscape, with Figures, equal to Claude. |
| 65 | <i>P. Brill</i> | - A Landscape, with Figures, by H. Carrache. |
| 66 | <i>Titian</i> | - The Entombing of Christ—a small repetition of the large picture at Versailles. |
| 67 | <i>J. Steen</i> | - The Holy Family, with a Dance of Angels. |
| 68 | <i>Elshiemer</i> | - A pair of Landscapes |
| 69 | <i>F. Mola</i> | - Landscape, with Nymphs bathing |
| 70 | <i>Rubens</i> | - Meleager and Atalanta hunting the Wild Boar—a most capital finished sketch, extremely fine. |
| 71 | <i>Decker</i> | - A Cottage on the Banks of a Canal—a charming rural scene; a perfect representation of Nature. |
| 72 | <i>V. Castelli</i> | - The carrying off of Helen—a very fine sketch for his large picture. |
| 73 | <i>Jordeans</i> | - A Shepherd and Shepherdess, with Cattle in a Landscape, very capital, equal to the finest works of Rubens. |
| 74 | <i>Stella</i> | - The Infant Saviour, with St. John and the Lamb, painted on black marble—a charming elegant cabinet picture. |
| 75 | <i>M. Angelo de la Bataille</i> | - The blowing Hot and Cold—a very fine cabinet picture of this scarce master. |
| 76 | <i>P. Veronese</i> | - The Saviour at the House of the Pharisee; the original design for his great work at Venice. |
| 77 | <i>G. Dow</i> | - A small Portrait, very highly finished. |
| 78 | <i>W. Vandewelde</i> | - A Storm, with a Shipwreck—one of the grandest pictures of this inimitable sea painter; it is a tremendous agitation of the elements, and produces a very awful effect; very capital. |
| 79 | <i>Titian</i> | - The Infant Christ, with St. John—an undoubted picture of this great master. |
| 80 | <i>Le Nain</i> | - The Painter's Chamber, with Himself, Wife, and Child—a very brilliant high-finished picture, much in the manner of Ostade. |
| 81 | <i>Titian</i> | - The Portrait of a Venetian Nobleman. This surprising head may be ranked as the most perfect model of portrait painting; it has the appearance of illusion, and seems to possess life and animation. |

No. Master.

- 82 *Giorgone* - A young Satyr stealing Cupid's Arrows whilst he is sleeping—
a very fine-coloured picture, equal to Titian.
- 83 *Vandyke* - - The Virgin and Saints—a very fine sketch, a design for an altar
piece.
- 84 *Crazer* - Nymphs dancing—a fine-coloured picture.
- 85 *P. de Cortona* - Christ with the Samaritan Woman—very fine, an elegant pic-
ture.
- 86 *L. Giordano* A sleeping Venus, with a Satyr—very finely coloured in the
manner of Titian.
- 87 *Tintoret* - - The Ecce Homo—painted in a grand and masterly style.
- 88 *A. Vandewelde* A small Landscape, with Cattle—a charming cabinet picture.
- 89 *Mignon* - A Fruit Piece—very highly finished.
- 90 *N. Pouffin* - Narcissus—a finished study for a larger picture, very fine.
- 91 *Titian* - The Holy Family—a very capital picture, possessing all the depth
and glow of colour for which he was so justly celebrated,
and in the most perfect preservation.
- 92 *Dietricy* - - The Flight into Egypt—a most pleasing, well-composed picture,
in the Italian manner, and of a very fine effect.
- 93 *Vander Helst* His own Portrait—in this picture he has united all that we ad-
mire in Rubens or in Rembrandt; it is equal to any
portrait of any master.
- 94 *Rembrandt* - The Portrait of his Mother—small. *Handy copy.*
- 95 *Josepini* - Venus requesting the Arms for Æneas, and its companion—a pair
of very elegant cabinet pictures.
- 96 *L. Carrache* - The Holy Family—a beautiful and expressive picture, finely
composed and coloured.
- 97 *F. Bolognese* - A grand and capital Landscape—in the style of N. Pouffin.
- 98 *P. de Cortona* The Martyrdom of St. Ignatius—a very fine composition, painted
in a spirited and masterly manner.
- 99 *Rubens* - - The Sketches for the Cielings at Whitehall; one, the Queen of
Sheba before Solomon; the other, Esther before Ahasuerus.
These original designs possess all the fire and animation that
distinguish the works of this astonishing genius.
- 100 *F. Mile* - - A Landscape—a very grand composition; it is painted in the
manner of G. Pouffin, and is equal to his best works.

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| 101 | <i>Claude</i> | - - A superb Landscape, with St. George and the Dragon—a most beautiful picture of this great artist. |
| 102 | <i>Le Duc</i> | - The Portrait of a Gentleman and a Lady—a very high-finished cabinet picture. |
| 103 | <i>Velasquez</i> | - Satyrs, with a Tygres and her Young. The pictures of this admirable artist are extremely scarce in England; the few that we possess have deservedly raised his reputation to an equality with the greatest masters of the art; the colouring in this astonishing picture is rich and harmonious, and it is painted with a spirit and vigour that excite the surprise and admiration of the artist and connoisseur. |
| 104 | <i>Morrillio</i> | - The Madona and Infant Saviour—there is a beauty and simplicity in this lovely picture that exceed description; the carnation is delicate and tender, and there is an appearance of life and animation in the expression of the heads, that is perhaps peculiar to this favorite painter; it is certainly one of the happiest productions of his pencil. |
| 105 | <i>Titian</i> | - - Cæsar repudiating Pompeia. This great artist has treated this difficult subject with uncommon success; the composition is grand and full of energy, and it is coloured in the highest style of Venetian excellence. |
| 106 | <i>Wovermans</i> | - A Battle Piece. There are few pictures to be seen more capital of this esteemed master; the spirited animation of the combatants in this attack is surprising. |
| 107 | <i>Vandyke</i> | - The Crucifixion—a sketch for the large picture at Lisse, very fine. |
| 108 | <i>Le Sueur</i> | - The Holy Family, with St. Elizabeth—a very beautiful cabinet picture. |
| 109 | <i>P. de Cortona</i> | - The Temple of the Sybil. This is perhaps one of the most capital pictures known of this admired artist; it is very grand in composition, and more correct in design than is usually found in this painter; a very elegant picture, and deserving a place in the first gallery. |
| 110 | <i>Titian</i> | - The Master of the Orchestra with his Pupils—exquisitely coloured. |

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| 111 | <i>Rembrandt</i> | - The Portrait of an Old Man—a very high-finished capital head, in his best and clearest manner. |
| 112 | <i>Lionardo da Vinci</i> | The Madona, Infant Saviour, and St. John. This is a most exquisite cabinet jewel of this scarce and valuable master; few pictures of this artist can be compared to this in point of colouring, which is rich and tender; the expression of the heads is extremely beautiful, and the composition uncommonly graceful. |
| 113 | <i>Rubens</i> | - Rome Triumphant—a finished sketch of an emblematic subject, painted with infinite spirit, and coloured in his best manner. |
| 114 | <i>Rembrandt</i> | - The Good Samaritan. The cabinet pictures of this esteemed master are very rarely to be met with; this charming little picture formed one of the ornaments of the collection of the Duke de Choiseul. |
| 115 | <i>Terbourg</i> | - The Family of De Witt, the famous Minister and Patriot of Holland. In painting the portraits of this celebrated family, Terbourg has exerted all his excellencies; it is inimitable for the suavity and mellowness of its finishing, and is one of the finest pictures he has ever painted. |
| 116 | <i>Ruyfdael</i> | - A Landscape, with a Bridge—a view from nature, an enchanting representation of a picturesque scene; the most finished and celebrated picture known of this charming painter. |
| 117 | <i>Cuyp</i> | - A Warm Landscape, with Cattle. This inimitable artist surpasses all the Dutch Masters for the beautiful tints of air and sunshine. This is a specimen of his greatest perfection; formerly one of the most distinguished pictures in the famous collection of M. D. Linden at Dort. |
| 118 | <i>Vandyke</i> | - A whole-length Portrait of Lucy Countess of Carlisle. Vandyke stands unrivalled as a painter of portraits; in this he has shewn a superior grace, dignity, and elegance; the beautiful carnation of the head and hands is admirable, and the rich drapery of white satin finished with infinite ease and nature; one of the most capital portraits of this great master. |

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| 119 | <i>Vandyke</i> | - | A whole-length Portrait, painted as a companion to the former, and of equal excellence. |
| 120 | <i>Cuyp</i> | - - | A Landscape, with Cattle on the Banks of a Canal—one of the most brilliant and fascinating cabinet pictures of this inimitable painter; it is a jewel of the first water, and deserving a place in the choicest collection. |
| 121 | <i>Claude</i> | - - | A small beautiful Landscape—clear and sweetly coloured; a valuable and scarce cabinet picture. |
| 122 | <i>Schidoni</i> | - | The Holy Family. Schidoni was the most distinguished scholar of the great Corregio, and in this lovely picture has expressed all the grace and sweetness that we admire in the works of that divine painter; an inestimable cabinet jewel. |
| 123 | <i>Rubens</i> | - | The Madona and Infant Christ. Rubens has exerted all the force and beauty of his rich colouring in this charming picture; it is very highly finished, and of an admirable effect. |
| 124 | <i>C. du Jardin</i> | - | A small Landscape, with Cattle and Figures fording a Brook—one of the most exquisite cabinet pictures ever painted by this inimitable master, whose works are extremely scarce. |
| 125 | <i>Both</i> | - - | A warm clear Landscape—a grand and extensive scene. This painter acquired and merited the title of Both of Italy; he united the finished and delicate execution of the Dutch school to the magnificent scenes of nature in that country; this is one of his most capital works, and produces a noble effect. |
| 126 | <i>Parmegiano</i> | - | The Madona and Infant Saviour, with St. Elizabeth and St. John. The graceful display of this admirable composition would do honour to Raphael; it is richly and beautifully coloured, and deservedly ranks as one of the finest Italian pictures in this country. |

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| 127 | <i>A. Ostade</i> | - A Dutch Cabaret, Peasantry of both Sexes dancing, drinking, and making merry. No artist ever composed these subjects more successfully than Ostade, nor drew with greater truth the native characters of the boors of Holland; the whole scene is pleasing and animated. It is impossible in the art of colouring to surpass this beautiful picture for richness and effect. When pictures of Adrien Ostade possess these high qualities, they become truly invaluable; it is in the highest preservation. |
| 128 | <i>Claude</i> | - This grand and captivating picture presents one of the most delightful views of Italy, with a castle of the most exquisite architecture on the rising ground; the subject, the Departure of Rinaldo. |
| 129 | <i>Ditto</i> | - The Companion, of equal excellence, with the story of Cupid and Psyche. These pictures may deservedly be ranked amongst the most exquisite works of this inimitable painter; the warmth and clearness of the skies, the luxuriant richness of the trees, the delicacy of the distant tints, and the air that pervades the whole, are beyond expression. |
| 130 | <i>Chevalier Vander Werf</i> | - Lot with his Daughters. This celebrated picture formed one of the principal ornaments in the famous collection of the Duke de Choiseul; Vanderwerf has treated this subject with uncommon taste and elegance. The composition and design would honour the first Italian masters; the distribution of the light and shadow is bold, and there is a richness and harmony in the colouring that he has seldom equalled. |
| 131 | <i>Teniers</i> | - Le Bonnet Rouge, a Flemish Farm House, with Boors regaling. This inimitable performance unites all the valuable qualities of Teniers, in character, composition, and colouring, and is a Chef d'Œuvre. |
| 132 | <i>Ditto</i> | - A Village Feast. This capital production has always been distinguished by the name of the Teniers' aux Chaudrons, and demands universal admiration, it being a scene from nature, replete with animation and spirit throughout the whole as- |

- No. Master.
- femblage. Teniers has pourtrayed himself with his family on the fore ground; the whole exhibits a scene truly fascinating, and is undoubtedly one of the most capital pictures known of the master.
- 133 *Berchem* - A warm Landscape, with a distant view of a Bridge and an extensive Country, enlivened with groups of Cattle and Figures, with a rich glowing Sky, producing a beautiful effect, and finished in the finest style of this inestimable master; late a principal ornament in the cabinet of Monsieur d'Arveley.
- 134 *N. Pouffin* - A Bacchanalian Dance. This astonishing artist, by the power of his superior genius, treated all subjects with equal success. The female figures exhibit perfect models of untutor'd beauty; the infant bacchants eagerly struggling for the juice of the grape, contrasted with the vigorous rusticity of the satyrs, are poetically imagined, and truly picturesque: it is evident this picture is designed to imitate the style and taste of the antique paintings, but possesses much greater perfection of colouring, drawing, and execution, than any we have extant, and is truly a Chef d'Œuvre.
- 135 *Ditto* - - A grand Landscape, with the subject of Orion, treated in the usual masterly style of this great genius.
- 136 *Potter* - A group of Cattle. No picture can more deservedly authenticate the reputation of this scarce and incomparable master, esteemed in Holland the father of animal painters; here is boldness and effect, with accuracy of drawing that cause the animals to appear like real objects, and not like painting. It was formerly in the cabinet of Monsieur Braam-Camp of Amsterdam.
- 137 *Rubens and Breugel* The Saviour, with Martha and Mary. This capital picture exhibits the joint excellencies of two great artists; the disposition of the figures is happily appropriated to their respective characters; the graceful dignity and the expression in the countenance of the Saviour is admirable. The ca-

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| | | binet pictures of Rubens are extremely rare, and may be said to be invaluable. |
| 138 | <i>A. Jansen</i> | - Democritus and Heraclitus—a most capital picture. This great artist was contemporary with Rubens, and was also his competitor. It is recorded in his life that he gave a public challenge to Rubens to paint a picture in competition with him. The connoisseurs will be convinced from this specimen of his powers, that he was not unworthy of becoming the rival of the great Rubens. |
| 139 | <i>Vandyke</i> | - - A whole-length Portrait of the Dukes of Artemberg and her Son. Perhaps there does not exist a more capital portrait by this admirable painter; there is a grace, ease, and dignity in the attitudes, and an expression in the heads that cannot be surpassed. Vandyke certainly esteemed this one of the finest of his works, as he has signed it with the title he received from Charles First.
Caval ^o . A. Vandyk fecit. An ^o . 1634.
in his best time. |
| 140 | <i>Guerchino</i> | - Esther before Ahasuerus. A very grand and masterly performance, painted with infinite vigour and spirit; there is a depth and force in the colouring that is peculiar to Guerchino; it is one of his most capital pictures. |
| 141 | <i>Cuyp</i> | - - A Storm—a very striking effect. |
| 142 | <i>A. Ostade</i> | - The interior of a Dutch Cabaret—a most beautiful cabinet picture (engraved by Syderhof) painted in his very best manner, and charmingly coloured. |
| 143 | <i>Ditto</i> | - - A Musical Conversation. |
| 144 | <i>Gonsales</i> | - A small Portrait of the Prince of Orange, highly finished. |
| 145 | <i>Bredael</i> | - - A Horse Fair—in the manner of Wowermans. |
| 146 | <i>Mieris</i> | - Venus and Adonis—a beautiful small cabinet picture. |
| 147 | <i>Courtois</i> | - - Landscape. |
| 148 | <i>P. Potter</i> | - Cattle—a study from nature. |

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| 149 | <i>Cuyp</i> | - - A Landscape, with Cattle and a Herdsman. In this capital picture the artist has happily represented the effects of the sun exhaling the vapour of a fine morning; it is painted in a forcible bold manner, and produces a fine effect. |
| 150 | <i>Teniers</i> | - The Card Players. This admirable picture is painted in the best time and manner of this captivating master; there is a spirit and character in the heads of the card players and spectators that has the appearance of life and nature; it is undoubtedly one of his finest pictures, and was one of the distinguished ornaments of the celebrated collection of Sir Thomas Dundas. |
| 151 | <i>Ruyfdael</i> | 5 A clear and brilliant Landscape, with Cattle, by A. Vandavelde. Ruyfdael has painted this charming picture in a tone that is uncommonly beautiful, and infinitely clearer than usual; it is very highly finished. |
| 152 | <i>A. Oflade</i> | - A Musical Conversation. |
| 153 | <i>Teniers</i> | - - Flemish Peasants regaling. |
| 154 | <i>Vanderneer</i> | - A Moonlight—high finished. |
| 155 | <i>Guido</i> | - - The Nativity—a beautiful cabinet jewel. |
| 156 | <i>Sal. Rosa</i> | - A grand and extensive Scene. The elevated genius of the artist appears through every part of this admirable picture. |
| 157 | <i>Hobbima</i> | - - A very capital Landscape. This painter is universally allowed to represent nature in a most faithful and picturesque manner; this is one of his most considerable works. |
| 158 | <i>G. Pouffin</i> | - A Landscape, with Figures and Architecture—a most captivating picture; there is a grandeur in the works of this artist that must charm the taste of every classical beholder. |
| 159 | <i>Vanderneer</i> | - A Sun-set—an uncommonly clear and warm picture of this artist. |

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| 160 | <i>Teniers</i> | - An Assemblage of Flemish Boors dancing and regaling. This is one of the most capital pictures of Teniers, and painted in his favourite silvery manner that is so much admired, very fine. |
| 161 | <i>Baptist</i> | - - A pair of Flower Pieces. |
| 162 | <i>Bont and Bodewyn</i> | - A warm Landscape—a small cabinet picture. |
| 163 | <i>J. Ostade</i> | - A Winter Piece, with Skaiters. |
| 164 | <i>Denner</i> | - A very high-finished Head—the works of this artist are extremely scarce and valuable. |
| 165 | <i>Guido</i> | - The Madona, with Infant Saviour sleeping. The idea of this picture is alone sufficient to establish the reputation of Guido for elegance, beauty, and taste; from the collection of M. de Calonne. |
| 166 | <i>C. Bega</i> | - A Musical Conversation, equal to Ostade; from the collection of Baron Nagel. |
| 167 | <i>Ruyfdael</i> | - A Landscape View from Nature, with a Watermill—in the best manner of Ruyfdael; a charming picture; from Baron Nagel's collection. |
| 168 | <i>J. Steen</i> | - The Interior of a Brothel, with a Spendthrift pillaged while asleep—a very exquisite fine picture, equal to the best works of Metzcu; from Baron Nagel's collection. |
| 169 | <i>Pynaker</i> | - A mountainous Landscape—a clear brilliant effect of sunshine, one of the most beautiful pictures known of this master; from Baron Nagel's collection. |
| 170 | <i>G. Dow</i> | - A Philosopher at his Study. It is impossible to conceive the art of painting to produce a more surprising and forcible effect; the finishing surpasses all description; it is a jewel of the first class, and would adorn a princely cabinet; from Baron Nagel's collection. |
| 171 | <i>Morillio</i> | - The Virgin in the Clouds—very fine. |
| 172 | <i>Ruyfdael</i> | - A Landscape, beautifully finished, in his finest manner. |
| 173 | <i>S. Farata</i> | - The Madona and Child—a charming cabinet picture of the first class |

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| 174 | <i>Guido</i> | - - The Holy Family—a high-finished beautiful gem. |
| 175 | <i>Zuccarelli</i> | - An Italian Landscape and Figures—very fine. |
| 176 | <i>Lingelback</i> | - An Italian Landscape, with Figures and Cattle. |
| 177 | <i>Cuyp</i> | - - A pair of Landscapes, oval, with Figures and Cattle. |
| 178 | <i>S. Bourdon</i> | - The Woman taken in Adultery—a small cabinet picture, equal to N. Pouffin. |
| 179 | <i>The Divine Moralis</i> | The Saviour bearing his Cross—this sublime picture is alone sufficient to justify the appellation given to this inimitable painter in his own country, of the Divine Moralis—It is impossible to describe the expression of patient and dignified suffering in the head of the Saviour; it fills the mind with the most impressive emotions. |
| 180 | <i>John de Mabuse</i> | The Wisemen's Offering—one of the most extraordinary high-finished and effective pictures that the art of painting ever produced. This celebrated picture has been painted upwards of three hundred years, and is still in the most perfect preservation—it contains the portraits of John Duke of Brabant, that of the Painter, Albert Durer, Lucas of Leyden, and others. It was originally painted for the Abbey of St. Adrien, near Brussells, and was the work of upwards of seven years. When Albert and Isabella became governors of the Low Countries, they distinguished themselves by the patronage they gave to the Arts, and this curious picture was recommended to their notice by Rubens, who purchased it for them: after the death of Prince Charles of Lorraine it was publicly sold, and has been since brought to this Country. |

THE END.



